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weight burnish gold powder ($1.25 is charged for this quantity by Marsching) on a ground glass palette with a small quantity of turpentine, until the grittiness of the gold seems to have disappeared, then add sixteen grains, by weight, of La Croix's fat oil of turpentine. After this use as much turpentine as is agreeable, a few drops at a time, and grind and grind and grind until the mass thickens and becomes as smooth as velvet. At first the dollar's worth of powder will seem to have vanished out of sight. The mixture looks very thin and inconsiderable, but as you continue to grind, it thickens and gains the proper substance. Gold can be ground a full hour to advantage, but the smoothness and texture of the mass may be your guide. Finally, when all seems right and in the condition first described, bottle it for use. E. E. HALL.

THE BOUCHER DESIGN ON CHINA.

THE Boucher design of Cupids and Dolphins (page 135) is very suitable for executing in the Dresden colors. It can be painted exactly the size given on a panel and framed, or it can be used for a plaque by adding a little more sea and sky. It would also look exceedingly well on a large vase if framed in with Renaissance scroll work.

The Dresden colors required will be ivory yellow, Pompadour red, Brunswick black, blue green, dark blue, chestnut brown, yellow brown and light gray. Wipe the china first with turpentine; then transfer the design very delicately; afterward go over the whole outline of the figures and marking of the features with a faint shade of Pompadour red. Lay in a pale flat wash of yellow brown for the golden hair and shade with chestnut brown. Mix blue green, dark blue and Brunswick black for the sky; add some tinting oil and blend the tint with a pouncer. Make the scarf yellow. For this put on a flat wash of ivory yellow; shade it with gray and yellow brown. Lay in the wings with gray; also the dolphins. The shadows for the water are a gray green; make this color with black, ivory yellow and blue, introducing a very little yellow brown here and there to give the shadows warmth.

For the flesh, mix Pompadour red with a very little ivory yellow. Add some fat oil and a little tinting oil. Lay on a flat tint with a brush specially reserved for flesh painting; blend the tint with a proper stippling brush until quite smooth. Make a shadow color by adding blue green and yellow brown to the flesh tints already mixed. Lay in the shadows while the tint is still wet; blend them with the stippler. Be very careful that the whole of the design is secured before the first firing, but see that the coloring be not too strong, as allowance must be made for properly working up to a high degree of finish before the final firing. The design must be carefully and tenderly worked up in every part with the colors already indicated. If in any part the coloring becomes too heavy, remove or lighten it with a needle point. High lights can be recovered in this way. The finishing up must be effected with a very fine brush, much in the same manner as for miniature painting on ivory. Two firings should suffice, but a third will do no harm if needed.

PEN-DRAWING BY FIRMIN GIRARD.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

Amateur Photography.

TALKS WITH BEGINNERS.

IV.—COMPOSITION.

IN this paper I propose to take the beginner out into the fields, and by real work with the camera give him an insight into the applications of the principles laid down in the preceding article. My notebook of last season will furnish the details of the expedition, since it contains a systematic record of each day's work. And here let me strongly advise my readers to provide themselves with a notebook in which to note down the leading conditions under which each picture was taken, such as the date, time of day, atmospheric conditions, position of sun, size of stop, and exposure. Let all these items be entered on each left-hand page, leaving its companion for condensed notes of any striking incidents in the outing. The mathematical entries will form a guide to development, and the notes will serve to refresh the memory if, later on, you wish to write up an illustrated account of the trip, or prepare a graphic description of it to accompany a set of lantern slides with which to entertain a party of friends.

Such a notebook need not be over bulky. Mine is six inches long and three wide, bound up like a check-book, and its value can hardly be overestimated. Were it not for the record contained in mine, it would be impossible for me to give the readers of The Art Amateur an accurate, and, I trust, not uninteresting account of an outing with the camera which yielded me a few really choice negatives. This by way of preamble. Now for our subject.

Good composition is as essential to a pleasing picture as it is to good literary work. In both faulty composition mars the effect. Every one knows that fitting composition in writing means the careful choice of words suited to the temper of the work and their arrangement into easily flowing sentences. The principle of pictorial composition is the same. It has no other aim than aid in the production of a pleasing picture. It may be defined as the selection, arrangement and combination of natural objects in such wise as to give a pleasing presentation of forms and gradations; to tell plainly the story of the picture, and to embody its sentiment. Unity, harmony and expression are the three essentials in all good pictorial work, whether done with pencil, brush, or camera. When the worker with the camera can secure these in his views his pictures will have something other than a merely topographical value—they will be pictorially pleasing. Varying conditions demand different treatment. The methods best adapted for the photographic treatment of quiet inland views are the best for work along the seashore. To each its own method, which must be learned by much practice and patient work. Our trip to-day shall be along a brook which flows through a pleasant countryside, and is rich in pictorial beauty of a quiet sort. The day is very nearly perfect for our work. There is no wind to disturb the foliage, and white clouds are floating lazily across the sky, giving much better conditions of light than can be had under a clear sky. We had a refreshing shower yesterday, and all nature is bright and cheerful. An early start and a short walk along a pleasant country road brings us to the brook by nine o'clock, while the cast shadows are still strongly accented. Always avoid working in the glare of the noonday sun.

Our first picture shall be the old bridge, which has carried many generations of farmers safely over the brook on their way to the sleepy country hamlet we have just left. The bridge is not one of those spick and span iron affairs, but a genuine country wooden affair, built of wood, its boarded sides weather-stained by storm and tempest, with here and there a board fallen off, to bear witness to the ravages of time and the placid indifference of the country folk to merely utilitarian repairs. So long has the bridge been built, that stately trees have grown up at either end, and their overarching branches meeting overhead form a grateful shade where the farmer loves to rest his tired horse, and perhaps himself enjoy the charming outlook. Beneath the bridge a quiet pool duplicates the view above, and adds the beauty of reflections to our picture. We set up our camera just below the bridge, and a little to one side, in order to get it in perspective, and show a bit of the old stone wall and the travel-worn road. That clump of flowering weeds on the left, sharply defined against the water of the pool, will brighten up our foreground. A medium-sized stop and a sharp focus on the bridge will make us ready to insert the plate. The ground glass now shows a pleasing view. The bridge framed in by arching trees, the brook winding in and out of the field of vision, and the road running out into the distance—these are the accessories from which we hope to make a picture. It is a pity that we cannot hope to do equal justice to the view and the lovely clouds, but we may be able to do something by exposing two plates, one for the bridge, the other for the sky, and, later on, resort to double printing. Our plates are slow, and we will give three or four seconds' exposure for the bridge. For our cloud negative we will insert the smallest stop, and the exposure shall be as brief as we can make it by hand. If all goes well in development, we are reasonably sure of a picture of which we need not be ashamed.

But our brook has yet other treasures in store for us. Just below the bridge it leaves the open and enters the timber. Just here is a quiet pool, the home of the water-lily, overhung with trees. Near its lower end a row of stepping-stones stretches across, and we will place our camera to include these and a bit of the quick water below them, letting it run out of the picture on the right. The general lines of the composition are the same as in the picture of the bridge, but the effect is widely different. As this view is brightly illuminated and has a large preponderance of sky and water, we will use one of the quick plates we brought with us for just such an emergency and expose with the shutter; in this way we shall probably save our clouds without sacrificing the view too greatly. Shouldering our traps, we continue our walk along the brook, following the path which the cattle have made to and from the pasture below.

At almost every step we find a view well worth the taking, and we promise ourselves many a future trip to secure them all, and so have a pictorial story of the brook. Now, however, we pass them by with a mental note of their future availability, nor stop to take a view until the path, crossing the brook, reveals a bit so beautiful in every way that we feel that we shall not find its equal in all the countryside. Here the brook is all but checked in its course by a huge flat rock whose surface is now covered with a profusion of flowering woodland plants which it needs but a glance to see make up a perfect bit of foreground. Above, the brook widens out for a space, then narrows again, and so winds away from sight. On the left stands a giant pine clearly outlined against the sky, its gnarled trunk and broken branches making it a striking object. On the other side white-stemmed birches brighten up the scene, and in the extreme distance the sunlight falls tenderly on a bit of hillside pasture where a few cows are grazing.

The camera is set up and the picture is arranged upright in order to do full justice to the old pine, not an inch of whose stately height we can afford to lose. The foreground is sharpened by drawing out the swing-back; a medium stop, a slow plate and an exposure of five seconds secures a negative which, after development, proves to be all we had hoped for.

The sun is now getting too high for good work, and our three exposures, unless badly bungled in development, will amply repay us for our morning's work.

W. H. B.

THE Pall Mall Gazette affirms that a process of reproducing lithographic, topographic steel and copperplate pictures in twenty minutes has been discovered.

THE PHOTO-ZINC AND PHOTO-ENGRAVING PROCESSES.

IV.—INTAGLIO PLATES.

WHILE much more might be written concerning the practical working of the relief-etching processes described in former articles, all the details necessary to enable a careful workman to work the processes successfully have been given. Many little "wrinkles," unimportant in themselves, but contributing to the perfection of the results, will suggest themselves to the experimenter. All that can well be done in a series of written articles is to lay down general principles and to explain their applications. Skill and certainty in manipulation can be gained only by constant practice.

We come next to the application of photography to the production of intaglio plates—that is, those in which the ink is held in cavities or furrows etched into the plate, a process commonly known as copper-plate engraving, copper being the metal most in use. The capabilities of the process are shown in the high grade photogravures in which the highest reach of photo-engraving seems to have been attained.

The best general description of the process is the following by Mr. Ernest Edwards, which is quoted as a general introduction to the subject.

"A good photographic negative," writes Mr. Edwards, "is the first essential It must be fully timed, crisp, reasonably sharp, and, above all things, pictorial and well composed, both as regards lines as well as light and shade. Those negatives produce the best photogravures which depend rather on a pleasing arrangement of light and shade, or composition, than on any special beauty of sharpness or definition. . . . From the negative a positive on glass is made, either on collodion, on a gelatine dry plate, or on carbon. From the transparency a picture is printed on a sheet of gelatine made sensitive to light with a bichromate. This final gelatine picture is attached to a polished copper plate, on which has been previously prepared an aquatint ground or grain. The gelatine picture having been washed in water to remove the unaltered bichromate so as to prevent the further action of light, is dried. The back of the plate is varnished with asphalt varnish, to prevent the action of the etching fluid elsewhere than on the picture, and the plate is then placed in the etching bath. The action of the bath commences first where the gelatine has not been affected by light. In those parts the gelatine is still soluble and therefore absorbent of water, and, therefore, of the etching fluid, and the gelatine picture on the copper having been made from a positive, those parts where the etching is the strongest are the shadows or darks of the picture. On the other hand, the lights are protected from the action of the acid, the gelatine covering them having been waterproofed by light while the half tones being partly waterproofed are partly protected. Thus the action of the acid goes on in regular succession till all the gradations of the photograph are obtained, the aquatint grain under the gelatine and on the surface of the copper all the time preserving and protecting the minute points necessary to give the plate its ink-holding capacity. Almost everything depends on the skill and judgment of the operator at this stage of the process. A mistake made now cannot be rectified subsequently, and a mistake now is very easily and quickly made. When the etching is judged to be complete, the plate is washed in water thoroughly and the gelatine removed. It is now ready for proving. The proof print decides whether the plate is good or bad. If good it is taken in hand by the finisher, who must always be an artist. A great deal may be done to the plate at this stage in the way of correction and alteration, and a very great deal may be done to assist in giving the plate the proper values of the original. The finisher works with all the usual tools of the engraver, such as gravers, burnishers, roulettes, etc., but a special aptitude and skill is required."

As will be seen from this description the varying depths of the etching are obtained mechanically according to the degree of the insolubility of the bichromatized gelatine film.

Before entering upon the description of the methods by which the sensitive film is made, it is necessary to give detailed instructions concerning the best methods of producing the transparent positive which is the foundation of the process.

These positives may be made by contact printing if the plate is to be of the same size as the original negative, or in the camera, if an enlarged or reduced copy is desired. Any of the numerous well-known methods of making transparencies may be employed, according to the preferences of the operator.

Any of the slow transparency dry plates in the market can be made to yield good results if the instructions sent out with the different makes are intelligently followed.

Perhaps no process is better suited to all the requirements than the carbon process, the materials for which may be obtained of most large dealers. The tissue prepared especially for making lantern slides is the best to use, its color being a dense, warm black. It may be had either sensitized or unsensitized. The former retains its good qualities for some weeks, if kept in a cool, dry place and protected from the action of light. The unsensitized tissue will keep almost indefinitely. The method of sensitizing is as follows: A solution of bichromate of potash is made by dissolving one part of the salt in twenty to thirty parts of water. This is poured into a clean tin tray, and the tissue immersed, face downward, until it becomes perfectly pliable, all air bells being removed. As soon as the tissue lies perfectly flat, it is laid, face down, on a piece of glass previously moistened with the sensitizer. The back of the tissue is covered with a piece of rubber cloth and all excess of solution is removed with a squeegee. The tissue is then hung up to dry in a dark, well-ventilated closet. The ventilation of the closet should be such that the tissue will dry in from eight to twelve hours. The drying may be hastened by immersing the tissue in alcohol for a few minutes.

The glass plates which are to form the final support of the transparency are prepared by coating them with gelatine, one ounce; water, ten ounces; chrome alum, ten grains. This is flowed evenly over the plates, which are then reared up to dry. As these prepared plates keep any length of time, a stock of them may be prepared in advance.

Printing.—A thin black mask must be placed over the negative with an opening somewhat smaller than the plate and including as much of the picture as may be wanted. The printing is done in the common pressure frame and the time of exposure is a trifle longer than would be necessary with albumen paper.

When the printing is judged to be sufficient the tissue is removed from the frame and immersed face down in a dish of cold water. As soon as it lies flat, one of the prepared glasses is slipped into the dish under the tissue (if the printing was done under a reversed negative), the two are drawn from the dish together, and the squeegee applied to the back until all air bells are removed. As many as are printed are treated in a similar manner and placed on top of each other to keep the tissue flat. The one first squeegeed is developed first by placing it in water warmed to about ninety degrees Fahrenheit. The paper backing soon begins to come away and a dark slimy mass is seen on the plate. By gently rocking the tray the soluble portions are removed, leaving the insoluble portions forming the picture attached to the glass plate.

If the positive seems too light, deficient in half tone, and without depth in the shadows, it is an indication of under-exposure; if over-exposed, the picture will be dark and indistinct, and the gelatine will be difficult to dissolve away; in this case the temperature of the water must be increased. The remedy for under-exposure, so far as there is any remedy, is to decrease the temperature of the water.

When development is complete the plate is immersed for five minutes in a one to forty solution of alum. The plate is then well washed and dried. If the printing was done under an ordinary unreversed negative, the above method of single transfer will give a reversed positive which will give etched plates from which only reversed prints can be struck. In order to obtain an unreversed positive from an ordinary negative recourse must he had to the method of double transfer. For this purpose a piece of double transfer paper is coated with a solution of wax in turpentine, the solution being applied with a piece of flannel and polished with another. The printed tissue is transferred to this temporary support as described above, and after remaining under pressure for a few moments the development is proceeded with.

After development, the glass plate and the tissue on its temporary support are immersed in a warm five-grain gelatine solution. The two are removed from the solution together, and squeegeed into contact, all excess of gelatine being removed with a sponge moistened with warm water. They are then dried under pressure between blotters. When quite dry the paper support is stripped off, leaving the carbon transparency on its final support.

Should the positives not be sufficiently vigorous they may be intensified in a bath of proto-sulphate of iron and gallic acid. They may also be toned in a solution of permanganate of potash.

Excellent positives in every way suitable for the photogravure process can also be made by the tannin and wet collodion processes, for details of which the experimenter is referred to any of the works on photography. Burbank's Printing Methods will be found satisfactory.

A highly polished copper plate is cleaned with a little whiting and alcohol and washed in water until all greasiness has disappeared. It is then wiped carefully with a clean dry cloth and coated with any of the sensitizing mixtures given under the relief etching processes. Exposure and development are the same as before. After development the plate is examined, and any alterations and additions are made by means of transfer ink thinned down with turpentine and applied with a sable brush, or by means of an etching needle or scraper. Of course it is understood that the etching needle will make a black line in the proof and the ink a white mark.

The plate is etched in a bath made by adding ten ounces of water to two ounces of a saturated solution of perchloride of iron. A porcelain dish is the best, and the etching should be continued for fifteen or twenty minutes, the tray being constantly rocked. The plate is then washed under a tap, being gently rubbed with a pledget of cotton wool, and after drying and slightly warming it is rolled up with a smooth rubber roller charged with the following ink:

Beeswax	½ ounce.
Resin	1 "
Shoemaker's wax	1 "
Litho black printing ink	2 ounces.

These are melted together, and when cooled the mixture is thinned with turpentine to the consistency of soft soap.

The plate is warmed and rolled up to close up the high lights and half tones, leaving only the deepest portions bare. The plate is again etched for five minutes, washed, and the resist removed by means of turpentine. A proof is now taken in the press, and if deeper etching is necessary the above operations are repeated.

This method is best adapted for the production of engraved plates of subjects in line by means of bitumen.

For half-tone plates by means of gelatine a different method must be adopted, as will be described in the following article. W. H. BURBANK.

PHOTO-CHLORIDE PAPER.

PAPER coated with a chloride of silver emulsion has certain advantages over one in which the sensitive film is formed by a bromide emulsion. The former paper allows greater latitude of exposure and a wider range of tones. Such a paper is now in the market under the name of "Haward Photo-Chloride Paper," which is capable of giving magnificent results, in no wise inferior to those obtained with bromide paper and with greater certainty.

The method of manipulating this paper does not differ materially from that recommended for bromide paper. The developer is the same, and the same care must be used to prevent the yellowing of the paper from iron deposit.

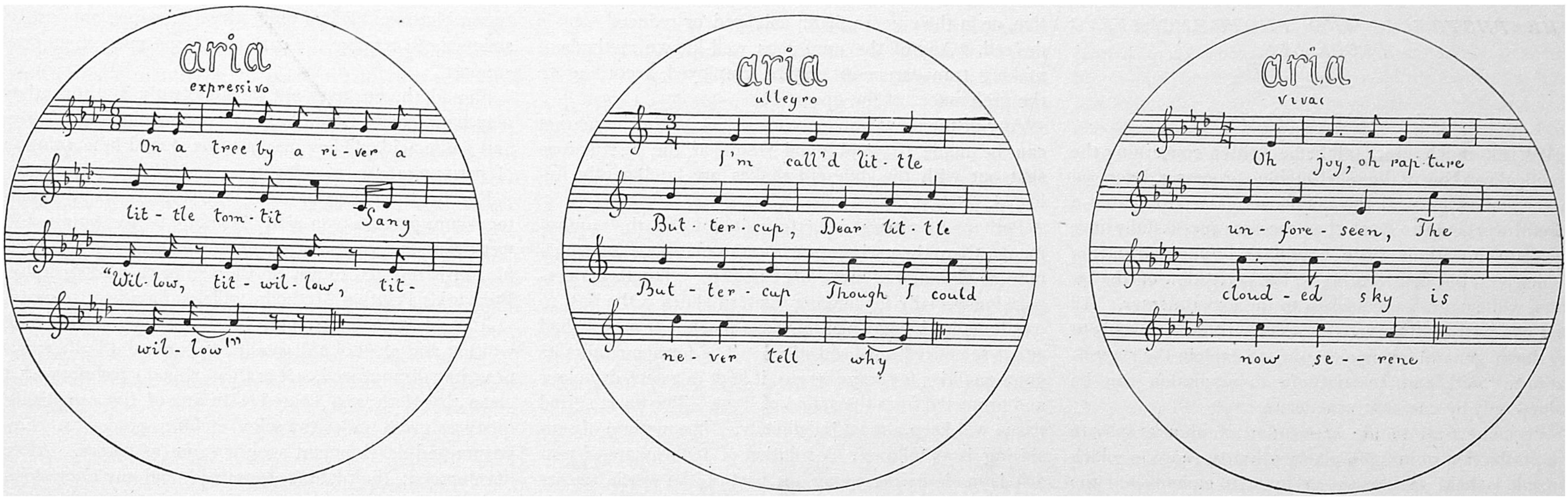
Owing to its slowness, the chloride paper is well suited to contact printing by diffused daylight, the exposures ranging from ten to sixty seconds, and even longer, according to circumstances.

Fine sepia tones are easily obtained by giving a full exposure and using bromide of potassium pretty freely in the developer.

I am very apt to start development with old developer, and when the detail is well out, fresh developer is poured on. This method is slow but safe, and the tone of prints so developed is better than that of prints which have had a quick, strong development.

For the preliminary soaking before development, I use the dilute acid clearing solution; this prevents the iron from discoloring the paper, even under prolonged development.

Those who wish to try this new paper will find the detailed directions sent out with it all that is necessary to enable them to do good work. W. H, B.



CENTRES FOR A SET OF MUSICAL PLATES IN THE STYLE OF THE OLD ROUEN "ARIA" PLATE GIVEN IN THE SUPPLEMENT.

LETTERS TO A YOUNG LADY

WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

V.

THE gray tones of the white flowers fired deeper than you expected? I hardly know what to say about that. As a rule they fire out too much. Perhaps you painted them too heavily; dark green No. 7 does not lose much in firing, and you may have used a good deal of it. Are you sure you mixed gray No. 6 and apple green, and a touch of mixing yellow with it? Four colors seem a good many to use to get a shadow tint, but for white flowers it is hard to dispense with any one of them. Put them together (with your brush) in greater and less proportions, and experiment on a clean plate or palette. If you use too much of the green, do you not see the tone will be cold as well as dark? Too much gray will make it muddy, too much yellow too green again. If you are fortunate enough to have a white flower before you, that will be of great assistance to you in deciding. But always remember that china painting must not be judged by oils or water-colors. Being subjected to fire, *all* colors lose somewhat in strength of tone. Therefore paint even white shadows deeper.

On the other hand, you may have covered the white china in the flower design too much with shadow. White flowers, after all, do not require much shading, and the high lights should be conspicuous and broad. This may have been your only difficulty. You should depend largely upon the outline for the shape of white flowers, and also upon the dark greens between and behind them. Sometimes white flowers are completely cut out by the background of leaves. If the arrangement of these is good the flowers will look well, and very little shading is required; also a faint tinting of carnation on the edges of the petals tends to emphasize the flowers very charmingly. This is true of the dogwood blossom, the apple blossom, rhododendron, and marsh-mallow.

There is a good deal of difference in opinion among teachers about the colors to be used for pink flowers. When I first began to paint in mineral colors, I used carmine No. 1 (a color not included in your list). Upon the palette it looks purple; painted very thinly upon the china and fired properly it is a delicate rose color; painted thickly and fired too much it is an ugly blue purple; fired too little it is a dull brown.

It is evident that it requires the most delicate manipulation and nice judgment in firing. This very color is used by most decorators as a test for the heat of the kiln. When the temperature of the kiln is quite right for carmine No. 1, all other colors will fire in proper proportion. In amateur kilns, pieces of china painted in carmine are generally placed near the bottom, and thus receive the hardest or strongest firing; but sometimes this strong fire is too much, and alas! for the poor amateur, the "couleur de rose" is a blue purple. To guard against these accidents, which occur so often that they really seem the rule rather than the exception, amateurs are using carnation No. 1 instead of the carmine. It is true the tone after firing is not quite the same, but if the carnation is used with great delicacy, the result, to say the least, is *never* disappointing. The delicate carnation is indeed a warm pink, with no trace of purple in its composition. This can be shaded with dark green No. 7, and a little more weight of carnation added in the deepest tones. It can also be shaded with violet of iron, and this last-named color used alone in the shadow flowers behind those more prominent in the foreground. If, however, you wish to use only those colors in your box, you can secure good enough effects with carnation No. 1 and dark green No. 7. Outline all red flowers or pink flowers with deep red brown.

Red flowers, such as poppies, cardinal flower, salvia, pinks, phlox, etc., can be painted with carnation, shaded with deep red brown and black. If you wish anything brighter, use capucine red. Coral red is a treacherous color; it cannot be mixed with any other color; it must not touch any other, and it must have but one firing. For distinctly red flowers, the carnation should be used much thicker than for pink ones. If in time you should come to fire your own work, remember that the reds are the first to fire out, properly, therefore should be placed near the top of the kiln.

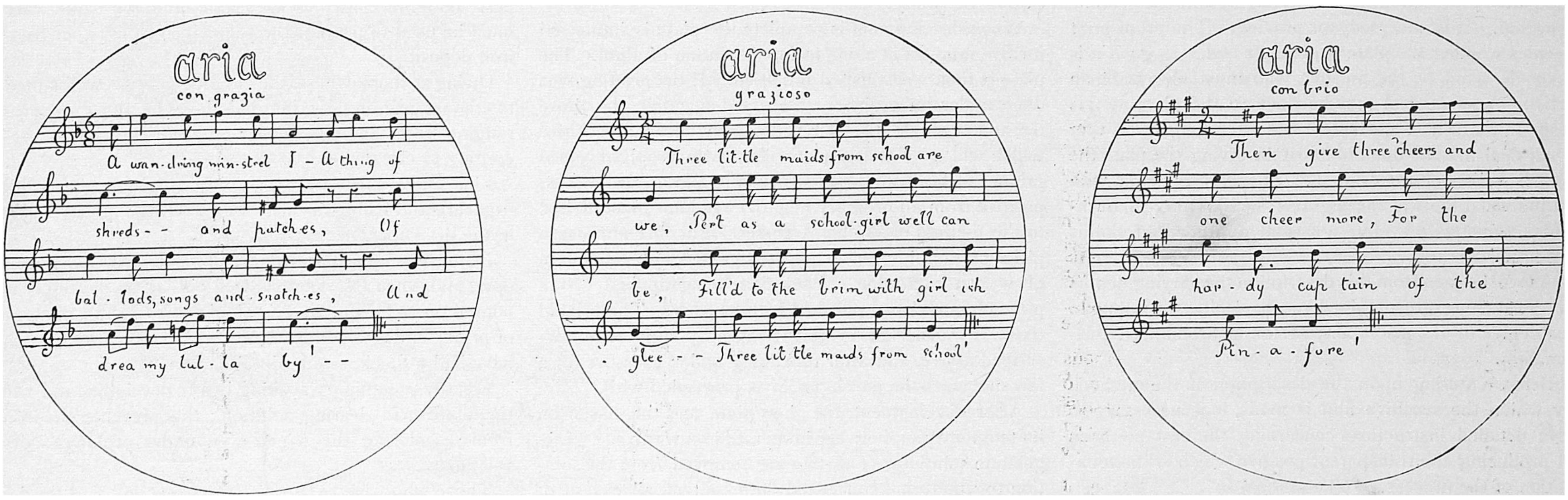
You see in all this disipline of china painting I am endeavoring step by step to educate you to the point of firing your own china.

L. STEELE KELLOGG.

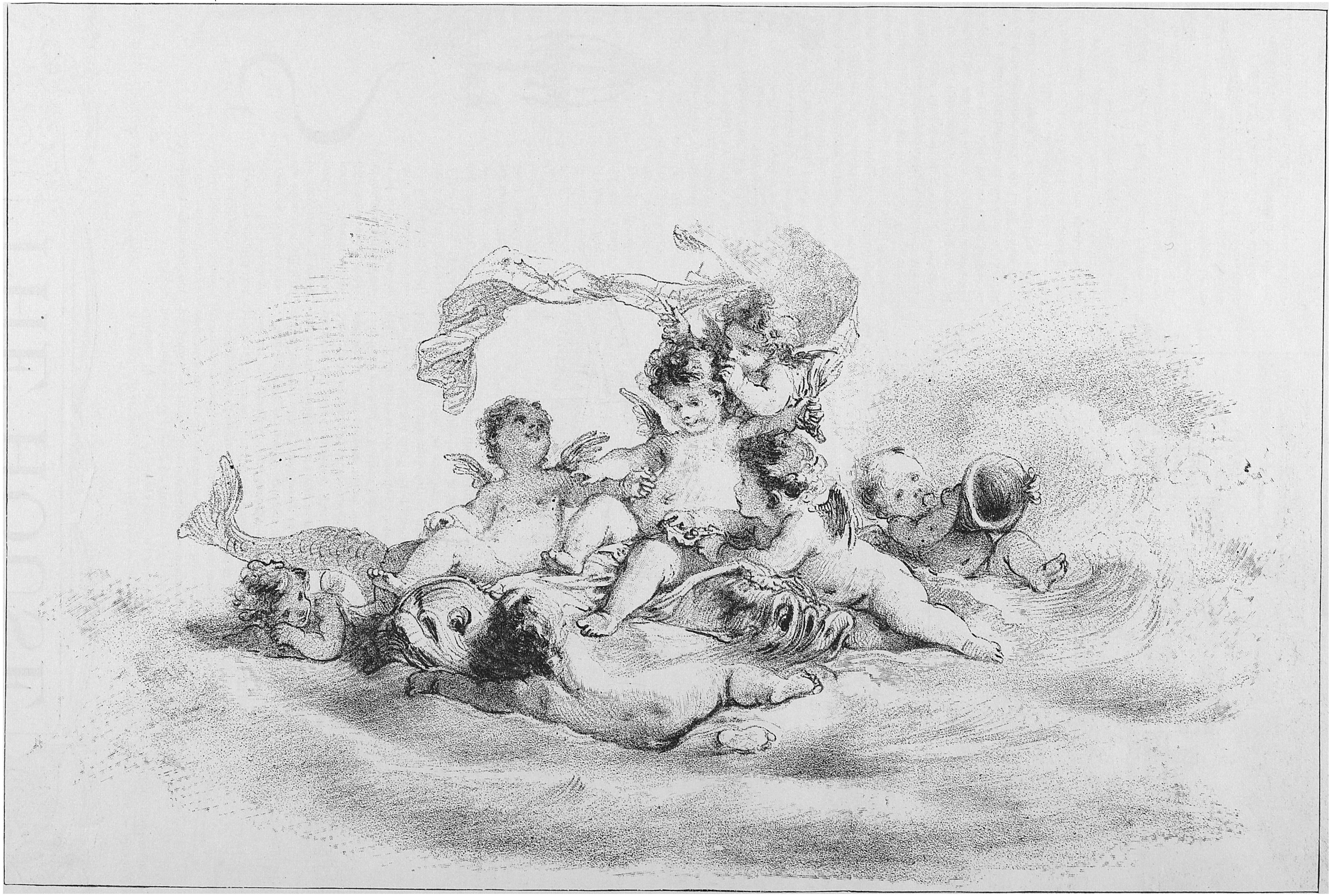
A SET OF MUSICAL PLATES.

THE charming old Rouen plate reproduced in the supplement pages this month is of the kind which in France two centuries ago went by the name of "Aria" plates. It suggests the idea of a similar decoration for a modern set which would be an agreeable novelty for a "tea" or "musicale." Using the same border and top and bottom decoration, the six musical extracts we give, on a reduced scale, from "Pinafore" and "The Mikado," may be introduced, or, to suit the preference of the hostess, any similar "arias" may be substituted. It is not neccessary, of course, to follow the rather sombre scheme of coloring characteristic of "old Rouen"—namely, shaded blue on a creamy white ground. Let the ground be rich dark blue, for which use Victoria blue. The flowers and leaves on this ground may be white, shaded and outlined with gold. For the five cartouches, ornamented with sprays of flowers, leave the white china for a background; outline their forms with gold and shade and outline the sprays on them with red brown. Shade with the hatching strokes indicated as far as possible. Write the word Aria in gold; shade and outline the sprays on both sides and the design beneath the music also with red brown. Use the same color for the music and the words. The outer rim should be of solid gold, and although it would necessarily cost a little more, it would be better to have this done for you, as it is difficult to keep a plain narrow edge sufficiently even and solid. The china must be of good quality, as it forms the ground not only for the cartouches but the centre of the plates.

UNFLUXED GOLD is used only with the matt or gouache colors. Beautiful effects on vases and other decorative pieces can be produced with combinations of matt colors, unfluxed gold, bronzes and lustres. Such may be found on the Royal Worcester and Dresden wares, and in this country on the Willets ware. This gold is prepared and mixed on the palette just like the fluxed gold. It can be laid over the color for the first firing, which is an advantage in decorative pieces, as the cost of firing large vases is considerable.


aria
con grazia
A wan-d'ring min-strel I - A thing of
shreds-- and patches, Of
bal-lads, songs and snatch-es, And
drea-my lul-la by!--
aria
grazioso
Three lit-tle maids from school are
we, Pert as a school-girl well can
be, Fill'd to the brim with girl-ish
glee -- Three lit-tle maids from school!
aria
con brio
Then give three cheers and
one cheer more, For the
har-dy cap-tain of the
Pin-a-fore!

CENTRES FOR A SET OF MUSICAL PLATES IN THE STYLE OF THE OLD ROUEN "ARIA" PLATE GIVEN IN THE SUPPLEMENT.



TAPESTRY PAINTING DESIGN. AFTER BOUCHER. FOR TREATMENT, SEE PAGES 130 AND 132.